



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



MAN ROWING A BOAT

DATED 1891
OWNED BY MR. AND MRS. C. S. HOMER

WINSLOW HOMER

WATER COLORS BY WINSLOW HOMER

A LOAN exhibition of water colors by Winslow Homer was held in the Brooklyn Museum from October 15th to November 7th, inclusive. This exhibition comprised seventy exhibits.

In 1899 twenty-seven water colors by Winslow Homer were exhibited at the Carnegie Institute, Pittsburgh, and in 1908 an exhibition of oil paintings by Homer was shown in this same Institution. In 1911 Memorial Exhibitions of Winslow Homer's work were held at the Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Boston; the former included twenty-eight water colors and twenty-three oil paintings; the latter fifty-two water colors and seven oil paintings. Thus the Brooklyn Museum's exhibition exceeded the total number of pictures of even the two great Memorial Exhibitions, and afforded an exceptional opportunity to study Winslow Homer's work.

The majority of the water colors shown in this exhibition had never previously been exhibited. Among those who loaned exhibits were Mr. Charles Homer, brother of the artist; Mr. and Mrs. N. T. Pulsifer; Mr. C. W. Gould; Mr. Sidney Curtis; Mr. W. A. Putnam and Mr. W. H. Crittenden.

From a catalogue of this exhibition are taken with permission, the following biographical notes, written by Mr. William H. Goodyear, Curator of Fine Arts, of the Brooklyn Museum:

"Winslow Homer was born in 1836, in Boston, of good New England stock, and died in 1910 at Prout's Neck, in Maine (twelve miles from Portland), where he had lived, in strict seclusion and wholly devoted to his art, for many years (1884-1910).

"He was educated at the Washington Grammar School in Cambridge. His first training as an artist was in a lithographing shop in Boston where he stayed two years. He was subsequently, and for a number of years, chiefly an illustrator in black and white, mainly for *Harper's Weekly*. Seventeen years, in all, were occupied in this way. He was active in this capacity during the Civil War, as artist-correspondent for *Harper's Weekly* with the Federal armies in Virginia. At a later date, after 1876, he continued for some time to devote himself largely to scenes of Virginia life, especially among the negroes.

During this period he was notable, not so much for remarkable technique as for his genuine interest in the subject matter of

his work, as distinct from the more usual disposition of the artist to produce merely attractive and saleable pictures. This interest in subject matter was his strong point through life and led him to the real greatness which he finally achieved. Technique was never anything to him but a means of expression.

burgh, that "he painted the inspiring grandeur and dignity of the ocean with a power not excelled by any painter in the entire history of art."

The interest in subject matter, as distinct from technique, was not only apparent in Homer's pictures. It is also notably apparent in his personal history. He



THE SICK CHICKEN

PAINTED 1874

WINSLOW HOMER

OWNED BY MR. AND MRS. W. T. PULSIFER

"He was always, however, distinguished from his contemporaries, who generally painted either figures or landscapes exclusively, by an equal interest and an equal capacity in both kinds of subjects, and by an equal interest in the union of both in one subject. Again, as distinct from painters who have specialized in marines or in landscapes, Winslow Homer achieved greatness in both fields, and it has been said by Mr. John W. Beatty, Director of the Art Department of the Carnegie Institute in Pitts-

spent, for instance, ten months in Paris, in 1867, but did no work of importance while there. He did not enter any Paris studio and if he paid any attention to the Old Masters the fact is unknown, as far as utterances or actions on his part, either then or later, are concerned. When his money was spent he came home and went to work again. No painter of importance is quoted as his early master. No School of Design boasts of having taught him. He is known to have said that the only way to



THE BERRY PICKERS

PAINTED NEAR GLOUCESTER, 1872
OWNED BY MR. AND MRS. N. T. PULSIFER

WINSLOW HOMER



BOYS WADING

PAINTED AT GLOUCESTER, 1873
OWNED BY MR. AND MRS. N. T. PULSIFER

WINSLOW HOMER



ON THE STILE

WINSLOW HOMER

OWNED BY MR. AND MRS. N. T. PULSIFER



WEARY

WINSLOW HOMER

PAINTED HOUGHTON FARM, ORANGE COUNTY, N. Y., 1898

OWNED BY MR. AND MRS. N. T. PULSIFER

paint good pictures was never to look at them.

He never criticized, and rarely mentioned, the works of his fellow artists and appears to have been absolutely indifferent as to what was said about his own works. He painted to please himself and not to please others. That is why his works will endure.

As far as original personality and private character are concerned, Winslow Homer was, beyond debate, the greatest artist so far born in this country. This remark is made of him as a man, not as an artist, but the quality of this character does undoubtedly appear in his art. It would be quite consistent with this assertion to hold that Vedder or La Farge are greater artists. However, among our notable great men, Walt Whitman and Thoreau are his only rivals in independence, but Whitman was far from being as indifferent to public appreciation as Winslow Homer. Whitman, for instance, wrote and published, and then answered attacks on himself, in order to draw attention to his poems. Winslow Homer was incapable of such attention to the public.

As a painter distinctly in the public eye, Winslow Homer first began to achieve general fame at the time of the World's Fair in Chicago. The juxtaposition there of many of his pictures, which have since become famous, made this possible. In 1900 Homer exhibited four paintings at the Paris Exposition of that year. His "Summer Night" was then purchased for the Luxembourg Museum, and he was one of the seven American painters who were awarded a gold medal. When his "Gulf Stream" was purchased by the Metropolitan Museum in 1906, this was done at the instance of the entire jury of the National Academy Exhibition of that year.

The only personal memory which the writer has of Winslow Homer is that of spending an evening with a small company of artists and Bohemians—perhaps half a dozen people—in the late seventies, when during the entire evening Homer did not open his lips. This incident is characteristic. For taciturnity he was the rival of General Grant, but he knew how to unbend, how to say witty and pithy things, and how to be kind to strangers and forlorn

people. In personal courtesy he was an expert. In habits of life and in natural temperament he was an aristocrat of fine fibre, but one who preferred the society of nature's gentlemen among the poor and lowly to any other. His indifference to society was, undoubtedly, in the first instance a necessary economy of time.

So great was Winslow Homer's indifference to the madding crowd that he bluntly declined to give any facilities or furnish any memoranda to the admiring friend, afar off, who has ultimately written the story of his life. In spite of that this friend has written an excellent biography, to which all may be commended who wish to make the acquaintance of a great man at close range, "The Life and Works of Winslow Homer," by William Howe Downes (Houghton Mifflin Company). From this biography one fact stands out above all others, that among many great men in art and letters, most of whom liked to feel that their achievements were recognized, Winslow Homer was the most detached from this last pardonable weakness of a noble soul. That he did take pleasure in his final triumph as an artist must be admitted. He said so and therefore it must be true. But no one has said that Winslow Homer ever painted a picture to please people, or with a view to increasing his reputation as an artist."

The Associated Artists of Pittsburgh held their Sixth Annual Exhibition in the Galleries of the Carnegie Institute from October 23d to November 22d. The jury of award this year consisted of William M. Chase and William S. Robinson of New York City, Charles W. Hawthorne of Provincetown, Mass., George W. Sotter, Arthur W. Sparks and Margaret V. C. Whitehead, with James Bonar as Chairman, all from Pittsburgh. The honors went to Elizabeth B. Robb, Ralph Holmes and Elizabeth F. Rothwell respectively.

The contest for the prize of \$200 given by Mrs. Richard A. Rowland, for the picture voted the best by the public, stimulated a great deal of interest among the visitors and, together with the fact that there had been no International Exhibition at Pittsburgh this year, tended to make this the most successful exhibition yet held.



THE BRIDGE

RALPH HOLMES

AWARDED SECOND HONOR

IN THE ANNUAL EXHIBITION OF THE ASSOCIATED ARTISTS

THE CARNEGIE INSTITUTE, PITTSBURGH, PA.